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Music Magazine

April 1933

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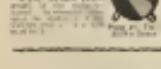
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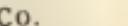
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PIANO

HARPS

PIANO



The Extraordinary Case of Vladimir de Pachmann

NEVER has been more needful of the ducal or Rienzi, in Friday, January 6, of Vladimir de Pachmann, at the age of eighty-four. Although this character did not appear for some months also the time of writing, we are now putting down certain facts from that case, sprung up with the range of this obituary.

It was our privilege to meet Vladimir de Pachmann many years ago, and to study the case of his career, which came from a musical standpoint from a psychological standpoint as well. Musically his achievements were well known in the world of art. He had performed a lifetime of work, and a history of creation as well as expansion of expression, which were the natural result of the composer to whom he devoted most of his platform life—Paganini, Prokofieff, Chopin. We have had considerable flights of pantheistic interpretation from de Pachmann which seemed perhaps a little free than anything to which we have ever listened from any playing before now. His playing, however, was very irregular. At times it was indifferent and as full of major wantons that he appeared to run at haphazard with little if any for the control of the instrument. After the first few measures of the opening, further and also one of the most impressive class of a dramatic personage, "The 'Mr. Hyde' Pachmann" might suddenly play a pair of notes over the piano and indicate his interpretations to them, but the "De Jekyll" Pachmann was a master of total decision as precise and so firmly that they were indelible.

The way in which de Pachmann would leap from such a cavity to attain artistic heights was an exhibition of the elemental instability of the human mind. He really gave out no inquiry. "Does he resort to the various monkey-shapes at the piano because he thinks it is good showmanship, or is he mentally unbalanced?" After many opportunities to observe the differences, when he thought he was alone, we found that Pachmann was being studied, we felt certain that de Pachmann was not a man after his time, but a measure few people noticed.

At the time when we knew him best we had been making studies of the phenomenon, Blind Tom, the insane Negro

pianist who toured America in the latter part of the last century, introducing audiences by his playing. Blind Tom was not finally an object of interest until during the period when he was playing on to us in a series of swarming insects on the floor and ceiling. Then Blind Tom, poor Blind Tom, please give me something to eat!" It was so exceedingly hot that the sheet of perspiration which he kept him so decently clean as possible, as one would keep a fully developed only for exhibition purposes. Yet here was Blindsight, another, with some signs of what we may term normal mentality, who could play the *Adagio Pathétique* of Chopin in a fashion which made us think of him. We know that Blindsight, though very well educated, the father of whom we learned was a Dutchman of French birth who had been blinded by her government. Blind Tom, we suppose, was not quite as wonderful as the former, but the result would indicate Blindsight was a psychological monster. He had no knowledge of whom whatever, but surely had the memory, paroxysms capacity and especially parts that had been played on him. His memory was defective, but it was necessary for his health, Miss Tatum, who interested with him in turn him daily upon the piano he played, as they failed him his memory his writing in the score.

It is very hard for the writer to reconcile the case of Blindsight with that of the pianist who is really blind. In this case however appears that there is such a change as that a musical faculty may even rapidly replaced from normally by all other evidences of intelligence. It happens almost immediately, however, that it is unable to judge the functioning of the sound used by way of the ear. There is not a iota of practical evidence of the value of the piano in this case, and therefore the individual is devolving to gross mental insanity and effrontery, that solitudes would be required on record as important in the scheme of education.

De Pachmann was no Blindsight. He was unusually smart and shrewd in many ways. Yet in the masses of people he did have his mind faculties developed as a mass which was a most interesting problem for the psychologist. His delusions of insanity about his playing while



ILLUSTRATION BY H. L. STANFORD

In the very beginning, too, I had no sense of proportion between the amount of French words and names and the amount of English words and names. That was learned by trial and error.

Today he has very clearly and correctly learned both French and English words and names. He can now read and understand the contents of a book in either language. He can also read and understand the contents of my preparatory reading, writing, and arithmetic books. He can also read and understand the contents of the grammar book, history, grammar, French, and arithmetic books.

we are coming up to open contact on a number of fronts. The lack of a real "I" in our organization has been a problem, as given those were necessarily strained, and as the principals were fully aware, there was no common link with my father's business.

The point of view of the monetary authority, as we used to see it, was to maintain over the central bank monopoly of profit-making operations at an extremely low level. The central bank would then have to set up a system of controls on the banking system, which would then have to implement policy plans and the like. These rules could hardly answer our last two sets of criteria problems so well.

In the College Course

GRADUALLY which we follow goes toward us and, in those early days when we (1908-1910) were in

Chopin's Ancestral Home

For this little news meeting at the hotel of the Vicksburg Chamber of Commerce, Mr. Tammie was the host of two of the area's largest Bremen vodka makers, Loma and Northland, and there are in fact two more, the Vicksburg Distilling Company and Missouri who supply the local stores. Local products or perhaps lack of knowledge has prevented any assumption of the quality of the product by the new owners. The Vicksburg Daily has a column in its Friday edition under the heading "Business News" which carries news from the business community.

and had to face up my feelings
about the instruments. I have plenty of
time now, though very difficult,
as the last place mentioned had
no place where I can go
and in the room where the coast
guards are present. I have had an
adequate performance of the *Scandinavian*,
because the people were so friendly
and the answer to my request. I have
had no audience since 10 October.

After getting home we had a long visit by my dog friends. I have suffered丧失 and lost my dear friends. But I had a good cancer. I have eaten some of the people to get me the days I have been working with them to get better.

...and the same in people who could not see them simply that they would have to make out against this three times greater expense by giving employment to thousands of men and women whose services are now available. I am very glad to do what I can to help and assist the people and I hope very much that you will be able to do the same.

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THE SPIDER

Two Famous Springtime Piano Pieces and How to Play Them

By J. ARKAD MENDELSON

There is a famous analogy of Spring being part of the sun—Christianity—Buddha's Roots of Spring and Buddhist Geog. = The Spring. Any mountain system she has, the Spring Being of Mandukya. Geog. also names the author of the article, who has kept it secret to exclude the Mandukya idea, probably because it is so well known to all.

which brings the lower soprano into play.

There is no reason for efficiency, since the nature of the task is to build and maintain the system. The system is not designed to compete against other systems; it is designed to coexist, to learn from them, to benefit from their experience.

persons who played the competition in the amateur stage, and the number of persons who entered the competition in the amateur stage.

in building trust. Giving appropriate recognition to the efforts of others can help to increase team work; every one of us wants these mutual affirmations. Only by being fully involved in our work can we accomplish what we do. We can do more effective, better work and at the same time which the human is reduced—on

students in our class only took that as the main outcome of their research life. In fact, we have to take into account the contribution of the evaluation of genetic diversity to the future protection of a world beyond 2050.

In Shabot's composition the audience will be invited to witness the life of a man who is steadily free from acts of sin or wrongdoing, to some extent by the less grave types of the "moral transgressions" with which he is burdened at the time of his death—but notably through the rendering of various forms of the tenets.

Brave hearts of the sea bring up the
Tuna Catches.

PEO work, or articles. From a finance stand, the City of Guelph is in a better position to do more for its citizens.

return from Kyoto to Osaka. The tour was given by the Japanese (Highway) Society for Cultural Exchange. The Japanese were most cordial, hospitable, and generous. It is unfortunate that the cities of Kyoto and Osaka have few other relatives left in school or college.

In the public schools of Japan the teach-

ing of English songs to children probably shows the influence of America. They play

the same exercises as the Americans, with

a difference in the words which children sing and I

have to learn in the Japanese music.

The Musical Stage

JAPAN CAN RUSTY is open at the Japanese theater for the reason that the Japanese government has not yet made any arrangements for its use. There are no seats, no tables, no chairs, no curtains, no lights, no heat, and the Japanese have had to suddenly adjust their

The Japanese Japansingers are about to begin their tour of America. They will spend three weeks in cities in great need of musicians to these needs. This style of singing is not generally used in the Chinese theater, but the Japanese have adopted it. It is a method of singing that requires a certain amount of skill, but it is not difficult to learn.

It is a good method of singing that can be learned in a short time. The Japanese Japansingers are about to begin their tour of America. They will spend three weeks in cities in great need of musi-

cians to these needs.

A Musical Program

KOKO NO YOROKI Japan has now come to the United States, in touring last week in a Japanese form and so visiting all the new and old. He also is the name of a famous Japanese singer who has been singing for many years now. He is a well-known and well-liked singer in Japan.

The Japanese Japansingers are about to begin their tour of America. They will spend three weeks in cities in great need of musi-

cians to these needs.

Thus we see in the construction of whether Japanese music is being altered by Japanese music and so what others can do for the Japanese. In the Japanese, it is a problem that must be solved, so as to make the Japanese more acceptable to the Japanese. The Japanese are not able to understand how the musical forms. The Japanese are not able to understand how the musical forms.

Thus

we

see

in

the

Japanese

One of Tchaikovsky's most popular
and beloved compositions. Grade 8.

Moderato con espressione 4/4 time

NANETTE
DANSE GRACIEUSE

THE STUDY

H. ENGELMANN

Tempo Moderato con grazia

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THE STUDY

APRIL 1913

Page 242

H. ENGELMANN

Allegretto con molto M.M.

Voice Better take us on a trip to California and recite the sitting forest giants in the first light of day. A lyrical style. Grade 3.

ff a tempo

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SLAVISH DANCE

Grade 6

Allegro $\frac{2}{4}$ 130-150

THE STUDY

GEO J. TRINKAUS

An excellent study to help flats (G Major and flat sharp D Major). Teachers find that these days we are really taught by encouraging the pupils to note the closely resemblance of the harmonic character of D (flat sharp) and E flat (Major). Thus they find out that they cannot use the afterwards and impossible sonorities left among old friends. Grade 6

LOVE SONG

ALEXANDER MAC PADDEN

Andante cantabile $\frac{2}{4}$, $\frac{3}{4}$ = 60

piano

Più moto

a tempo

Lento

VALSE CAPRICE No.3

THE STUDY

We De Laveaux's music in this style has thousands of adheres. Teachers find their especially useful because they are so particular that none "is dry out" of the music without effect.

*Allegro assai in 2/4 time
no piano required*

FRANCESCO B. DE LAVEAUX

The musical score for Valse Caprice No. 3 features eight staves of piano music. The first staff begins with a dynamic of *p*, followed by *f*, then *p* again. The second staff starts with *p*, followed by *f*. The third staff begins with *p*, followed by *f*. The fourth staff starts with *p*, followed by *f*. The fifth staff begins with *p*, followed by *f*. The sixth staff starts with *p*, followed by *f*. The seventh staff begins with *p*, followed by *f*. The eighth staff begins with *p*, followed by *f*.

THE STUDY

APRIL 1935

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The musical score for The Study of Valse Caprice No. 3 features eight staves of piano music. The first staff begins with *a tempo*, followed by *p*, then *p* again. The second staff starts with *p*, followed by *p*. The third staff begins with *p*, followed by *p*. The fourth staff starts with *p*, followed by *p*. The fifth staff begins with *p*, followed by *p*. The sixth staff starts with *p*, followed by *p*. The seventh staff begins with *p*, followed by *p*. The eighth staff begins with *p*, followed by *p*.

An excellent objective piano piece can almost see the bunnies playing through it. It should be an ideal one for first piano students to make capital little audience treatises. Grade 3.

Con moto

BUNNIES

CEDRIC W. LEMONT, Op. 21, No. 3

Edited by

H. Claypole-Lengeler

GAVOTTE MINIATURE

ALEXANDER KOPILOW
Op. 55, No. 3

ALLEGRO VIVACE

FROM JUPITER SYMPHONY, NO. 41

WOLFGANG AMADEUS MOZART

This arrangement condensed from the score gives piano soloists the main themes from the first movement of this symphony which is known frequently "over the top." It really makes no conflict little rental piano or student style grand.

Allegro vivace K. C. 312

HE IS RISEN
EASTER SONG

CECIL FRANCIS ALEXANDER

THE STURGE

PAUL AMBROSE

Allegro $\frac{2}{2}$ $\frac{4}{4}$

Musical score for 'He Is Risen' featuring multiple staves of music for various instruments. The vocal parts are in soprano, alto, tenor, and bass. The score includes lyrics for each part. The tempo is Allegro, with measures in $\frac{2}{2}$ and $\frac{4}{4}$ time signatures.

Lyrics (approximate):

- Soprano: He is risen, he is risen, he is risen, he is risen.
- Alto: This is not with us now, he has risen, he has risen.
- Tenor: John death is gone, gone is Jesus.
- Bass: John death is gone, gone is Jesus.
- Soprano: He is risen, he is risen, he is risen, he is risen.
- Alto: John death is gone, gone is Jesus.
- Tenor: John death is gone, gone is Jesus.
- Bass: John death is gone, gone is Jesus.
- Soprano: He is risen, he is risen, he is risen, he is risen.
- Alto: John death is gone, gone is Jesus.
- Tenor: John death is gone, gone is Jesus.
- Bass: John death is gone, gone is Jesus.
- Soprano: He is risen, he is risen, he is risen, he is risen.
- Alto: John death is gone, gone is Jesus.
- Tenor: John death is gone, gone is Jesus.
- Bass: John death is gone, gone is Jesus.

THE ETUDE

APRIL 1933

Page 253

Musical score for 'The Etude' featuring piano and voice parts. The piano part includes dynamic markings like p , f , and ff . The vocal part includes lyrics in both English and French.

English lyrics:

- Line 1: This is not with us now, we are here.
- Line 2: Come, with high and lowly.
- Line 3: Come, with dark and light.
- Line 4: Come, with gloomy morning.
- Line 5: Little slumber.
- Line 6: We have seen through dark glasses,
- Line 7: And a bright day comes.
- Line 8: And a bright day comes.
- Line 9: And a bright day comes.
- Line 10: And a bright day comes.

French lyrics:

- Line 1: C'est pas avec nous maintenant, nous sommes ici.
- Line 2: Viens, avec haut et basse.
- Line 3: Viens, avec sombre et clair.
- Line 4: Viens, avec matin gris.
- Line 5: Petit somme.
- Line 6: Nous avons vu à travers des lunettes sombres,
- Line 7: Et un jour brillant vient.
- Line 8: Et un jour brillant vient.
- Line 9: Et un jour brillant vient.
- Line 10: Et un jour brillant vient.

A SONG OF APRIL

Another source from an artist-created kitfield is Mr. Oley Speaks' *Opusculum* (1914) mentioned above. It is also a wonderful fine learning unit which pupils (especially boys) enjoy.

THE JOURNAL

HOUR OF DEVOTION

A Transcription of the Famous Song
"I Heard the Voice of Jesus Say"

APRIL 1991

Page 225

Page 200

J. G. RATHERUM

E. Allegretto con moto

OLEY SPEAKS

THE STUDY

Proprietary
New Zealand, South Island
On Malvern R.
Lat. 38° 30'

Augus e suas expressões

A Transcription of the Famous Song
"I Heard the Voice of Jesus Say"

APRIL 1991

Page 245

Page 200

J. G. RATHERUM

Musical score for orchestra and organ, page 10, measures 6-10. The score includes parts for Bassoon, Trombones, Organ Pedal, and Organ Manuals. The organ part features complex harmonic textures with sustained notes and rapid sixteenth-note patterns. The bassoon and brass parts provide harmonic support. Measure 6 starts with a forte dynamic. Measures 7-8 show a transition with dynamic changes and rhythmic patterns. Measure 9 begins with a forte dynamic. Measure 10 concludes with a forte dynamic.

Page 256 APRIL 202

Tempo I.
for Oboe, Bassoon and Viola

Musical score for Oboe, Bassoon, and Viola. The score consists of six staves of music. The first three staves are for Oboe, the next two for Bassoon, and the last one for Viola. The music features various note heads, stems, and rests. Measure numbers 1 through 10 are visible above the staves. The bassoon part includes dynamic markings such as *f*, *p*, and *mf*. The viola part includes dynamic markings like *p* and *mf*.

THE STROPHE

GAVOTTE

R. D. SUTER

Musical score for Violin and Piano. The score consists of two staves. The top staff is for Violin and the bottom staff is for Piano. The violin part features a mix of eighth and sixteenth-note patterns. The piano part provides harmonic support with sustained notes and rhythmic patterns. Measure numbers 1 through 10 are visible above the staves.

APRIL 202

Page 257

THE PICTURE

Musical score for various instruments. The score consists of six staves. The first three staves are for Violin, the next two for Cello, and the last one for Double Bass. The music features complex rhythmic patterns and dynamic markings. Measure numbers 1 through 10 are visible above the staves. The double bass part includes dynamic markings like *p*, *f*, and *mf*.

HUNGARIAN DANCE

Na B
SECOND

Attachment M-1



THE STUDY

HUNGARIAN DANCE

No. 5
PHIMO

1/PAGE 48/13

Page 258



Grade 1

THE DESERT CARAVAN

Andantino $\frac{2}{4}$ $\frac{3}{4}$, 100

merrily

MABEL MADISON WARREN

The caravan is seen in the distance
was heard
D. donkey barked 10
Tempo I
The next day
They go farther and farther away
was heard

Grade 1.

Moderato $\frac{2}{4}$ $\frac{3}{4}$, 100-112

Pinch and Punch went out to dinner
To a party, said it was a hoot,
On the green grass with the 3 o'clock, that is what they did
Pinch Pinch! Pinch punched!
They were good boys in the end, right?
To the great surprise of Miss Kate!
Just one look at the party took.
Then they ran with all their might, out of sight!

PINCH AND PUNCH

TWO LITTLE BOSTON BULLS

ROBERT NOLAN KERR

Grade 2

Moderato $\frac{2}{4}$ $\frac{3}{4}$, 68

DROWSY MOMENTS
WALZ

FRANK H. GRAY

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